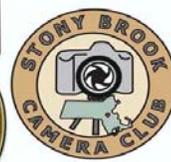


# REFLECTIONS



REFLECTIONS

THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

VOLUME 41 NUMBER 3

APR-JUN 2015

## The President's Corner



Photograph by Janet Casey

### On Continuity and Change

By David Marshak

As we reach the end of the Stony Brook year, and I think about my final message as president, the two words that best describe my feelings are Continuity and Change. For many of us, making images is about capturing a moment in time and using it to induce feelings and thoughts about the *everness* of a subject or the *fleetingness* of an instant—and sometimes both at once. To me, this is what makes great photography, and art in general.

Reflecting back, I am struck with the richness of the wonderful images, generous knowledge sharing, and true camaraderie that have marked the club this year and for the past 45 years. Exemplifying Continuity and Change, the images, knowledge, and friendship have come from longtime members and new members alike.

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Over the past two years (I like to think of my tenure as partnerships — first with Dan Gyves then with Janet Casey) a key goal has been to balance Continuity and Change. Continuing the tradition that has made Stony Brook great, and at the same time adding new excitement to the club — not by merely having Stony Brook evolving with the times, but by having us lead the evolution.

We've certainly maintained much of what we've come to expect from our Thursday evenings — inspiring external and internal speakers, education and sharing, and spirited competitions that hopefully encourage all of us to improve our photography. Kudos to the Program Committees, Competition Committees, and many individuals who have given of their time and talent to make this happen every week.

At the same time, I'm most proud of some of the changes we've made over the past two years. Some are subtle, such as a reinvestment in the experience of our attendees with higher quality projection and audio (thanks to the Equipment Committee), which has made us the envy of a number of our outside presenters. Or moving our banquets to a more comfortable and social environment. Others have been more obvious, such as changes to the competition scoring, competition classes, and image submission systems for pre-judging.

Most of all, the change that I feel closest to is the increased opportunities that we've

added for members to show their images and tell their stories. From bringing back Voice of the Photographer, to the newer Stony Brook Image Makers, to the increased discussion times and Question of the Week, we have learned and can appreciate more and more about each other as talented individuals — something difficult and thus more rewarding in a club our size.

The theme of Continuity and Change cannot be better exemplified than by the two evenings this year that are nearest to my heart: honoring Ray Guillette as a Stony Brook Life Member and PechaKucha — both of which were suggested by Ed Gooltz (who does do more than just sit in the back and collect money ☺). The inscription on the plaque for Ray said it all: *Awarded by the membership with gratitude for your many years of leadership, education, and inspiration.* And as much as Ray represents the Continuity, there are indeed a number of others who have been and continue to be a continuous presence at the club over the many years.

Our evening of PechaKucha was a bold experiment for the club and for the individual presenters. We decided to take a new presentation format (20 photos, each automatically advancing after 20 seconds) and ask several members to try to use it to tell a story. To say the evening and the individuals were successful would be an extreme understatement! Thank you Joe Kennedy, Pamela Ruby Russell, Phil Giordano, Rob DeRobertis, Randy Renaudo,

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Janet Casey, and Jake Jacobson — we saw impactful images, heard touching stories, and learned about you as our fellow travelers in photography in ways that we had not previously had the opportunity. Interestingly, many of the PechaKucha stories could be said to have the theme of Continuity and Change — with Janet's *Momisms* being a beautiful example.

45 years ago, as Stony Brook Camera Club first began to meet in Norfolk, a new rock band played their first gig a few miles down the road in Mendon. And just as Stony Brook has meant Continuity and Change in the love of artistic expression, this band has exemplified the same. Thus, I leave you with my favorite image of my year — one that I think (at least hope) captures not only a moment, but, in the faces of Aerosmith's Steven Tyler and Joe Perry, tells a story of Continuity and Change.



© David S. Marshak

Photograph by David Marshak

David ✨

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### **Stony Brook Elections 2015-2016 Program Year**

Speaking of continuity and change, a big thank you to our nominating committee: Cynde Cusack, Lynn Ann Falvey, and Brian Henderson for ensuring Stony Brook Camera Club brings in the 2015-2016 program year with strong leadership. Congratulations to our Officers-Elect:

|                         |                                   |
|-------------------------|-----------------------------------|
| <b>President:</b>       | <i>Janet Casey</i>                |
| <b>Vice President:</b>  | <i>Ellen Kawadler</i>             |
| <b>Secretary:</b>       | <i>Billi Manning</i>              |
| <b>Treasurer:</b>       | <i>Ed Gooltz</i>                  |
| <b>Past Presidents:</b> | <i>David Marshak, Dan Gyves</i> ✨ |

**CONTINUITY AND CHANGE: A LOOK BACK**  
**STONY BROOK CAMERA CLUB, CIRCA 1980's**  
**BY RAY GUILLETTE**



Photograph courtesy of Bob Yankee

**STONY BROOK CAMERA CLUB AT THE STONY BROOK AUDUBON SANCTUARY**  
**DATE: MID 1980's, @30 years ago!**

*See if you can recognize these folks:*

**Front row holding sign:** Ann Kelly and John Fuller; next to John is Dan Charbonnet and his mother Evelyn

**Third row on left:** Bob and Loretta Yankee

**Fourth row on left:** Ken Weidemann; on far right is Marie Mullaney

**Fifth row in front of projectors in a sweater:** Dave Hughes

**Last row on left:** Ray Guillette; behind projector: Bob Doyle; leaning on table: Roy Marshall

**Behind Roy:** Mike and Carol O'Connor

**WE HAVEN'T CHANGED A BIT!!! ❁**

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## MEET NEW MEMBER: SILVANA DELLACAMERA

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### 1. What or Who brought you to the club?

*Conversations with a friend who recently joined a local camera club made me want to join one of my own.*

### 2. What kind of photography do you like?

*Nature (animals and flora), landscape and travel photography are what I enjoy. I am interested in learning IR and night sky photography. I love astronomy and have owned a telescope for a long time. I used to belong to an astronomy club. I would love to learn to capture the night sky properly.*



Photograph by Silvana Dellacamera



Photograph by Silvana Dellacamera

### 3. Where is your favorite place to photograph?

*The seashore/mountains are about split evenly. Some of my favorite photographs were taken in the Canadian Rockies and Cape Cod.*

### 4. What do you want to learn from the club and its members?

*I would like to learn advanced photography techniques and digital processing (especially Photoshop). I would also like to learn more about lighting.*

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Photograph by Silvana Dellacamera

## 5. What else do you want us to know about you?

*I have been an avid photographer since my dad bought me a used 35mm camera when I was 15 years old. I decided to join the club in order to learn more about it as opposed to flying solo, which I have always done. I want to learn and expand my skills. I was thrilled to find a local photography club and joined. It is nice to be with others who are as passionate about photography as I am. ✨*

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## MEET NEW MEMBER: REMYA RAVINDRAN

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### 1. What or Who brought you to the club?

*I had been a lonely camper ever since I started on this journey with my camera a year ago. Naturally, I longed to belong to a family that offered me company, challenge and counsel along the way. As luck would have it, I happened to meet Sarah Keates while conducting an exhibit at a local art gallery. The rest is history.*



Photograph by Remya Ravindran



Photograph by Remya Ravindran

### 2. What kind of photography do you like?

*My natural inclination is towards Nature and Landscape photography. However, I am open to exploring all other kinds there are.*

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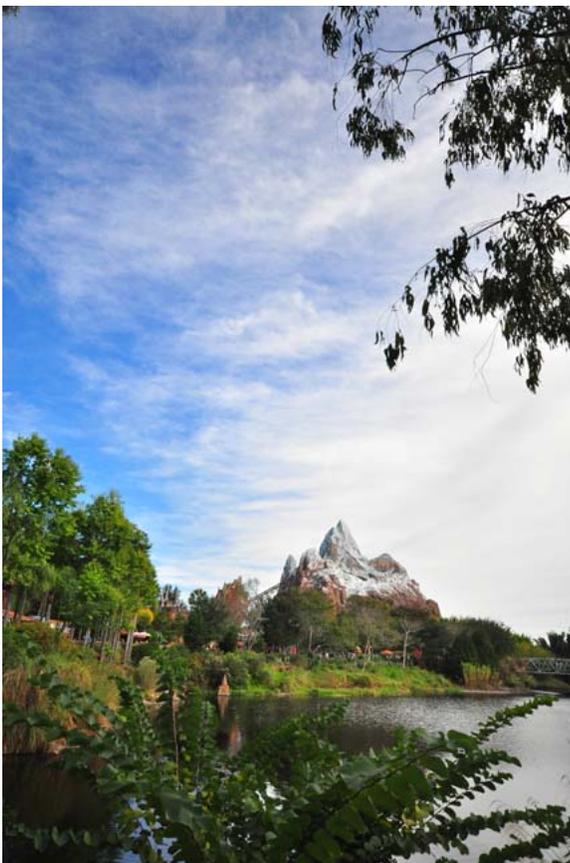
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### 3. Where is your favorite place to photograph?

*My ideal place to photograph would be one that moves me enough to freeze it on camera. Most of my shooting locations have thus far been idyllic locations. That said, I realize that a photographer's creative genius lies in seeing the unseen and telling the untold. My aspiration, therefore, is to create favorite images from places where none may seem to exist.*

### 4. What do you want to learn from the club and its members?

*I would particularly like to further my knowledge on the technical aspects of digital photography*



Photograph by Remya Ravindran



Photograph by Remya Ravindran

*and post-processing. I also look forward to advancing my skills through hands-on experience under expert guidance.*

### 5. What else do you want us to know about you?

*I am a physician by profession and a self-made photographer by passion. The more I treat physical ailments, the more I realize how preventable most of them are, only if we could be a bit more empathetic to our mental counterpart's hygiene. I chose photography as my mental floss. I am sure most of us here have done the same. ❁*

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## MEET NEW MEMBER: RAJAH SAMAROO

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### 1. What or Who brought you to the club?

*My good friend of many years and fellow photographer started going to the club and invited me. His name is Orin Siliya. It wasn't until several months after he had joined that I finally visited the club. I was impressed with the selection of photos displayed, along with the critiques of them. Prior to that I was always dabbling in photography while working in films and video production.*



Photograph by Rajah Samaroo

### 2. What kind of photography do you like?

*I like narrative, dark surreal and nature photography. The work of Gregory Crewdson is particularly interesting, as it captures a sense of magical realism that I've come to associate more with film such as American Beauty. His work captures that in still form. I also like images from the magazine, Dark Beauty.*



Photograph by Rajah Samaroo

### 3. Where is your favorite place to photograph?

*Over the years, I've taken a number of photographs along the Blackstone River Valley in Rhode Island. I've photographed the dams, swamps, weeds, bridges and open areas there along the bike path.*

### 4. What do you want to learn from the club and its members?

*I hope to develop a stronger critical mind when it comes to my photography. Also, any techniques that I can use to enhance my video and photography work is a bonus. So far, I've learned quite a bit, particularly when it comes to understanding color, contrast and composition.*

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## 5. What else do you want us to know about you?

*My main craft is cinematography for independent films and commercials. The body of films that I've done includes up to 30 short and film features, which have picked up numerous awards for cinematography and best picture across the country. I enjoy narrative storytelling through imagery and motion imagery. I'm also a classic sci-fi film fan and filmmaker in that genre. The last film that I directed won the 1st Place Prize for Best Sci-fi Film at the Rhode Island International Film Festival.*

*You can see it online here:*

Worm Free Society  
<https://vimeo.com/85082359>  
password: edgeinfinity123



Photograph by Rajah Samaroo

© Rajah Samaroo



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***"The Photograph is not the result of the clicking of the camera, but of all the years of your life up to the moment you take the picture." — Jay Maisel***

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## How I Got to My Happy Place in Photography

by Cherié Barrett



Photograph by Cherié Barrett

My love of and desire for photography have been with me since I was a young girl. I went from working at Photomart in the Hanover Mall parking lot while in high school to, two years later, working at a job in the photo department at Zayre as a sales clerk, along with photo finishing as a part-time job while in college. In my 20's, I entered the business world after college. I worked in the mutual fund industry for five years while I continued to build a business career. As much as I felt that having a business career was a good thing, there was something in my heart pulling me in a different direction.

After seven years, I decided to attend cosmetology school. I started out part time along with my managerial position at Putnam Investments. It got to the point where I needed to go full time, so I quit my business career and finished up school within the year. I felt as though I'd always had some artistic ability deep in my soul that was itching to surface and decided to follow that desire. I started working in a salon as an apprentice. In the interim, I got married at age 25, then at age 30 had my first child.

From then on I worked part time and raised our son. I was given my first Canon Rebel film camera as a Christmas gift during that year. I became obsessed with photographing my son. I would shoot wherever and whatever and have all the photo albums to show for it! 😊 As he got older — around six years old — he became a model. The more jobs he did, the more I was around photographers. I felt like I was always subconsciously learning while at my son's modeling sessions. A few years later my daughter was born, and that was it... I became the obnoxious mother always photographing her kids. (My daughter is the best model, for sure!)



Photograph by Cherié Barrett

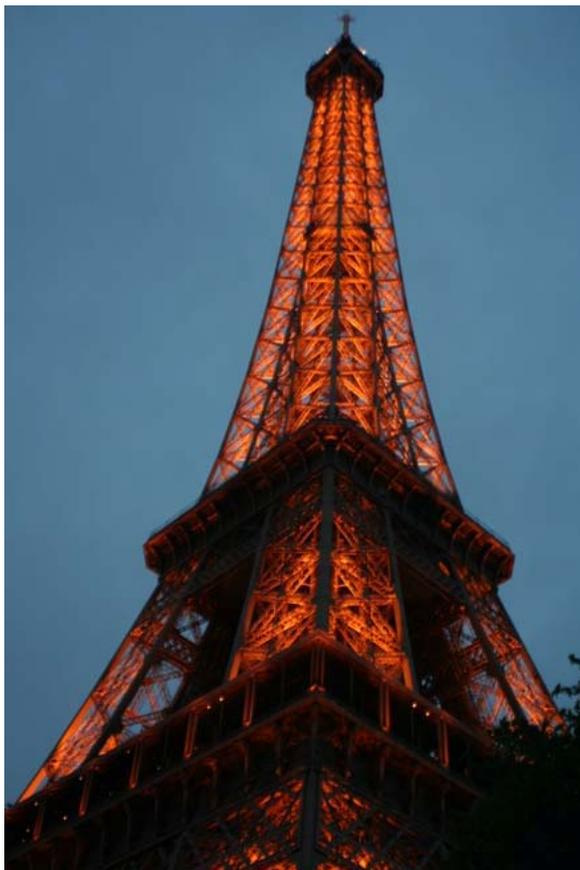
My son started to play soccer, and my daughter danced and played volleyball. I felt my photos could be so much better and started inquiring how I could improve them. I took many photos indoors in a gym setting and was frustrated at the darkness and grain in my pictures, so it was suggested that I get a faster lens — whatever that meant! I did some homework to educate myself on that subject, and I purchased my first long lens: a Sigma 70-200 F2.8. It took me a while to understand how to use it, but

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I tried my best. I had also taken the plunge and purchased my first DSLR Canon Rebel. I got by with shooting on auto for the longest time.

Plugging away for the next 5-10 years with mediocre photos was not satisfying to me. I slowly started to get more help in understanding how to operate my camera by taking a few classes with continuing education in my home town. I would practice my sports and portrait photography any time I had the opportunity, thanks to my kids. Wanting to learn more had always been in the back of my mind. My husband suggested taking a night course to better myself, but I got swept up in being a mom, so I just let it go.



Photograph by Cherié Barrett

Fast forward to three years ago, I entered the most difficult part of my life. As many of my friends know, I do not like change. I was comfortable and content with family and life in general, not wanting to look toward the future (which in my eyes meant getting older and having to think about retirement). I was more involved with my kids than ever before, making those special memories last. My husband made a decision to leave his current position of 15 years and take a job in Florida. Long story short, my life came to a screeching halt. Change came whether I liked it or not. My husband left for Florida two months later, and I was left with two kids and a house. Slowly but surely I was forced into making some major decisions about my life after I had learned my husband wanted a divorce. It took me at least a year of weighing out my options and trying to decide what path I should choose. I was under a lot of stress and depression and didn't know where to turn, which caused me to procrastinate. Do I quit my current job and go back to the mutual fund industry? Do I pursue photography? Do I go back to school? Where do I want to live, Massachusetts or in my condo in Myrtle Beach? Many questions, but no answers — here comes more change.

Finally, I made a decision! I made up a "goals" list for 2012. First on the list: learn everything I can about photography. I thought to myself, I have so much desire and passion to make others feel good and happy about themselves, I could really do

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this. I felt the same about my photography as I did about my artistic ability as a hairstylist. Being a hairstylist makes me feel good, because the end result makes someone happy. If I take someone's picture, it makes them happy, because they like how I took it. I finally figured it out and it was full speed ahead! 😊

Since I made that decision, the first thing I did was find a mentor. I have volunteered at the Deutsche Bank Championship for the past 13 years and closely watched the photographers do their job photographing the golfers. I immediately started planning my efforts to get involved with photography at



Photograph by Cherié Barrett

the tournament. I met a gentleman by the name of Don Toothaker. We'd had some conversations and before I knew it, I was at-

tending one of his workshops through New England Photo Workshops. This was by far the best thing that I have ever done. Not only did he graciously give his time and expertise, he became the center of my learning curve. He guided me through many aspects of photography, while helping me make smart decisions about equipment, workshops, classes and networking. In addition to Don, several other photographers, like Robert Ring and Ian Murray, just to mention a few, played a large role in my education as well.

I have struggled to maintain a single - parent household for my daughter (as she makes her way through a challenging high school career) by working at the salon, while trying to learn as much as I can about



Photograph by Cherié Barrett

photography. It has been a huge but satisfying challenge. I have placed myself in a position to absorb as much as I can through meeting other photographers, attending workshops and classes, reading books, and watching tutorials — to the point that sometimes I am a bit overwhelmed.

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The most impact by far has been joining camera clubs (PSRI CC and Stony Brook CC), where I have met so many good friends and have seen some outstanding speakers, along with having my images critiqued in competition.



Photograph by Cherié Barrett

Often I need to take a step back and view my situation to see what I should focus on. I feel that I have come so far, while I still have much to learn. It has been very overwhelming for me, but I am determined to be a successful photographer.

I would absolutely not change or question my decision; I feel it was meant to be. Yes, I have struggled in the past three years; I have been forced to accept many changes, but I have also worked very hard to accomplish these changes. The artist is in me and always has been.

Here is a quote from Don that I live by every day: *"Photograph what you feel."*



Photograph by Cherié Barrett

I take every opportunity to get out and shoot. I continue to gravitate towards nature and wildlife for peace and relaxation, and for self-gratification. I look for people to photograph, high school seniors, groups, kids or sports, I love it all. I'm doing what makes me happy.

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Photograph by Cherié Barrett



© Cherié Barrett  
Photograph by Cherié Barrett



© Cherié Barrett  
Photograph by Cherié Barrett



Photograph by Cherié Barrett



## Escaping a New England Winter in France

by Chuck Noel



Photograph by Lisa Noel

*"I cannot tell you what an immense impression Paris made upon me. It is the most extraordinary place in the world."*

Charles Dickens, in a letter to the Count d'Orsay, 1844 (*The Selected Letters of Charles Dickens*)

"Awesome!" — how my wife, Lisa, and I responded when we heard from our nephew that he would be spending two semesters in France. Initially, he didn't know which school or where, but that didn't matter to us. "Awesome!" also was for the easy excuse it gave us to travel to France for the first time.

The trip was booked before our harsh New England snowfalls. Little did we know we would escape the piles of snow in March and have such a wonderful time. Everyone we encountered in France could not have been nicer or more helpful. It was beneficial that I speak some French, and although my wife does not, she found

everyone to be very friendly, as well. Most in Paris speak some English.

Photographically speaking, I would have to say France is close to perfect. Interesting subjects are everywhere, and the natural light in northern France is fantastic. Subjects range from country landscapes and stone buildings to the wonderful cathedrals to the various decorative buildings of Paris for architecture. It is understandable why so many creative people, like artists and writers, reside here. Street photography abounds, especially in Paris where people are everywhere. Gargoyles stand guard over the city!



Photograph by Chuck Noel

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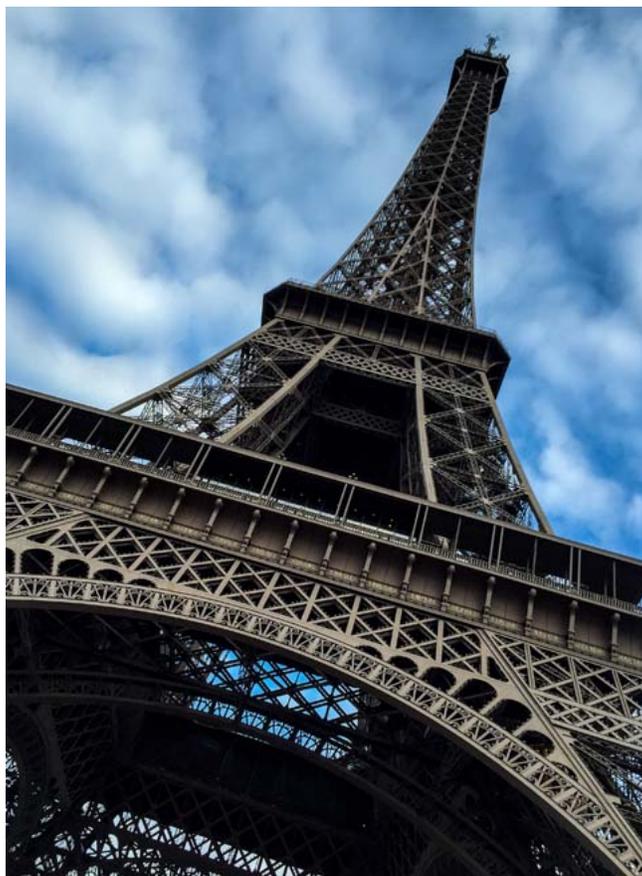
If macro photography is your interest, it can be a simple excuse to visit the neighborhood patisseries (dessert bakeries) or boulangeries (bread bakeries) and — not that I did much of this — pick up your favorite croissant, baguette or mille-feuille (napoleon). Shoot them on the enticing patisserie shelves, or buy some and fulfill your culinary needs.

The trains are a great way to travel around the country. We used them to travel from Charles de Gaulle Airport in Paris to Rennes in Brittany, to Bayeux in Normandy and then to Paris. The countryside from the train is very scenic. Views included farms, stone buildings, rolling hills and even hilltop towns with massive cathedrals.

Each location had such a different feel and vibe. Upon arriving in Rennes, we could see that it was an interesting city. The majority of the population is students, as it is a large college town hosting two large universities. Place Saint-Anne features historic half-timbered buildings, along with many restaurants and shops. Of course, there

are many historic churches, one of which resides at the entrance of the beautiful Parc du Thabor (Thabor Park), where there are botanical gardens and greenhouses. Flowers were in bloom outside! Of course, being in Brittany and near the coast, we ate plenty of various seafood, including local oysters, periwinkles and langostinos. Speaking of food, which

tends to happen often in France, we visited the large weekly outdoor food market. It's a sight to behold with hundreds of vendors selling local cheeses, wines, cider, fruits, vegetables, meats and breads. Samples of the foods are everywhere. To paraphrase, when in France, do as the French do; so we tried some of everything! The photo ops are endless.



Photograph by Chuck Noel

On to Bayeux in Normandy. Bayeux was spared any damage in WWII. It was the first town liberated in the D-Day invasion, so the old architecture remains intact. Waterways pass through the town with old waterwheels. The way the light falls in the

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northern part of France is particularly impressive. Anyone interested in landscape or architecture photography would love Bayeux. A cathedral built in 1100 A.D. stands majestically over the town. For some reason, Bayeux probably has more patisseries per block than Paris (again, not that I noticed!).

The Tapestry Museum houses the *Bayeux Tapestry*, which is 230 feet long and 20 inches high — truly an amazing sight. It was made in the 1070's and depicts events leading to the Norman Conquest and ends with the Battle of Hastings. Unfortunately, no photography is allowed in the museum.



Photograph by Chuck Noel

We also traveled by hotel shuttle to Mont Saint Michel, the famous abbey set high on a rocky spit of land. An entire village is here. The steep cobblestone walk to the top abbey, through walkways, stairs and buildings of this gothic location, is very rewarding, both for the view and for visiting the abbey itself. Building started in approximately 700 A.D. with subsequent buildings added.

The most moving destination was the D-Day Tour of Omaha Beach, Point du Hoc and the American and British cemeteries. It was a solemn tour with very interesting information shared by our tour guides. A rainy and cool start added to the somber feeling. We left the tour with a much greater appreciation of what the American and Allied troops accomplished with the D-Day Invasion.

Next was Paris. Getting around Paris was easy using the Metro, buses, taxis and by walking. Buses were the best way to view the city, both day and night. We felt very safe. The weather was great, and it was mostly sunny. We visited The Louvre for some of the world's best masterworks (yes, the Mona Lisa) and the Musee D'Orsay for some of the world's best impressionist paintings like Monet, Manet, Renoir, Van Gogh and many others. Unfortunately, the photography room was closed.

We walked and visited shops, patisseries and cafés (Cafe Flore and Les Deux Magots) in the Rue St. Germain area, also known as the Latin Quarter. Here is also the St. Sulpice Church, where my maternal Noel ancestor came from; eventually to settle and marry Francois Noel in Quebec City in 1669. This was a wonderful personal connection to Paris for me. From here we also walked to the nearby impressive Notre Dame Cathedral on Ile de la Cite, where the city was founded.

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This area is full of incredible photographic opportunities. The architecture, cafés, bustling people, Seine River, shops and outdoor parks/gardens, like the Luxembourg Gardens, provide endless photo ops.



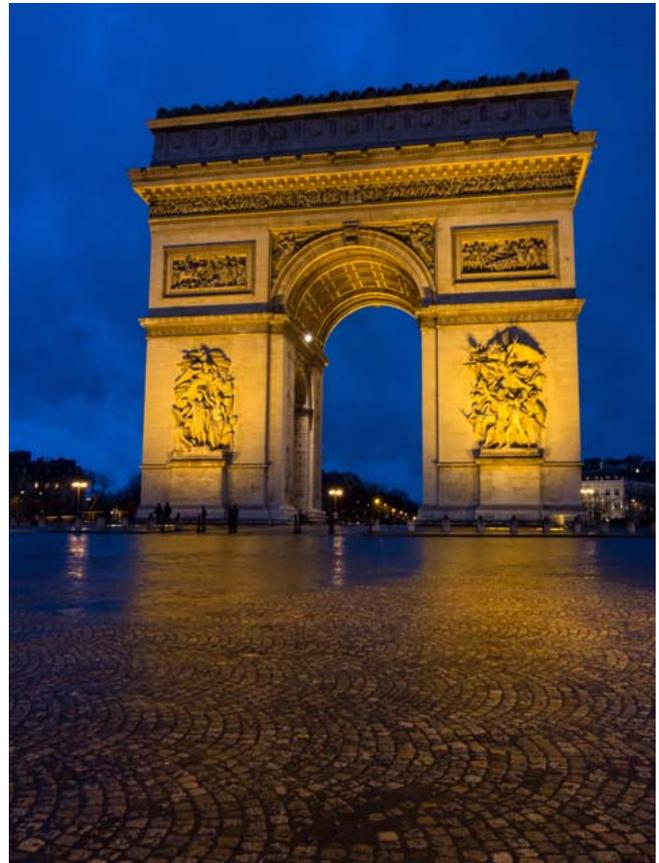
Photograph by Chuck Noel

Since everything is in close proximity in the city, I used a wide-angle lens most often. Of course, other lenses, like a zoom or prime are great to capture other shots, both near and far. Although I did not bring a tripod, a tripod would be very useful to get low-light views in the City of Light. Views of the Eiffel Tower, Champs Élysées, Arc de Triomphe, and the city as a whole in the evening are magnificent.

Visiting the Eiffel Tower late at night was very different than seeing it during the day. The crowds are a little less and strobes mounted on the entire tower flash every hour or so. It was beautiful. The second level is where we stopped to enjoy wonderful night-lit views of the city.

The area of Montmartre and Sacré Cœur cathedral, made famous by the Moulin

Rouge and artist Henri de Toulouse-Lautrec, and many others is also a must-see area. Climb up the many stairs or take the funiculaire to see the beautiful cathedral. From here, you have the highest views of the city. Also visit the many artists set up in the area behind the cathedral.



Photograph by Chuck Noel

Of course, along with all the destinations, we ate very well and had great wines. We visited Paris for a total of six days, photographed everything, and barely scratched its surface. We left plenty of other places to see and things to do for our next visit, hopefully soon! ✨

## **“Captiva” – Nude in a Bottle**

by Tony Mistretta

In this article, I will explain what inspired me to choose the subject matter, how I photographed it, and how I composited the final image from two separate photographs.

The nude body is classic in the art world, going back thousands of years. Throughout history, artists have made paintings and sculptures of the human body, because the human body is something to be admired for its beauty. Although in some cultures it is considered inappropriate, in most Western countries it is considered acceptable. We find nude works in just about every art museum here in the U.S. and in Europe.

We don't see this type of work very often in our camera club, so when we do, it may seem a bit shocking at first, but hopefully not offensive to anyone. There are other camera clubs in which it is much more common to see works of this nature presented. While it may not appeal to everyone, I hope that my work will inspire some others in our club to do the same.

The nude in this photograph is a professional model who does this as her main source of income. I was afforded the opportunity to photograph her as part of a workshop in which there was an instructor and a few other photographers. This made for a very comfortable atmosphere, both for the model and the participants.

The model knew how to pose and required no instruction, although she would respond to individual requests that we made of her. The lighting was very simple, and the participants worked as a team, experimenting with different light modifiers and setups. We used continuous lights (lamps that stay on constantly) for some of the work and strobe lights for other setups. I came away from the workshop with about 200 shots, from which I selected about 20 that I felt were worthy of showing.



Photograph by Tony Mistretta

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The antique glass bottle was photographed separately in my home studio. It's not a professional studio by any means, but I often do lighting setups in various rooms in my house and call it my



**Photograph by Tony Mistretta**

home studio. I used a white background, because I knew this would be the most versatile. The biggest challenge was minimizing the hot spots that occur when light is cast on a reflective subject matter like a glass bottle. I decided to try cross-polarization, which I had read about but never actually practiced. I purchased a Rosco polarizing #7300 filter, which comes in a 17"x20" sheet, from B&H Photo for \$50.

I cut this into smaller pieces to fit over my two small Canon strobe lights. The strobe lights were placed on opposite sides of the bottle, perpendicular to my camera lens, which also had a circular polarizing filter on it. I adjusted the circular polarizing filter by turning it until I achieved a minimal amount of hot spots on the glass bottle. I was only partially successful, in that I could not totally eliminate the hot spots; but at least by minimizing them, I was able to more easily clean it up in Photoshop.

I thought I might try to do something creative with the bottle image, but I didn't think of putting the nude inside of the bottle until I saw this particular pose that she did with her arms reaching up. Having both the nude and the bottle on white backgrounds made the compositing job fairly easy. I extracted the nude using the quick selection tool and refine edge feature in Photoshop Creative Cloud. I copy/pasted her onto my bottle image and blended the layers using a multiply mode. The multiply blending mode made the nude look like she was inside the bottle, because now the lines and texture of the bottle overlaid the nude. The model had been mostly backlit, so I had to lighten her up with a couple of curves adjustment layers. In a composite image, it's very important for all of the elements to look like they were illuminated by the same light source. So, I also created a shadow for

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the nude and blended that in with the shadow of the bottle. When this was



**Photograph by Tony Mistretta**

done, I used a couple of Nik Color Efex filters, glamour glow and sunlight, to soften the model's skin and brighten the entire image. Finally I used Nik's tonal contrast filter to add a little more definition and clarity to the image. ✨

## **The Cuban Experience**

by Ed Gooltz

This is a story about visiting a country so close to home it is only 90 political miles from the U.S. border. How far is 90 political miles? A distance that cannot be measured in miles or kilometers, but only can be measured in events that started in 1959 and stretch until today. What is this country, and what is its intrigue? The country is Cuba, and its intrigue is that it's the "Jurassic Park" of humanity.

Cuba was once a very prosperous country, with hotels and nightlife comparable to Las Vegas. It is a land full of "c's": communism, culture, customs, costumes, culinary delights, cars, sugar (okay, sugar does not start with a "c", but cane sugar does), and, most notably, cigars.



**Photograph by Ed Gooltz**

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In this article, I will share with you what the Cuban experience is all about.



Photograph by Ed Gooltz

We traveled with an official Cuban tour. Although you can travel on your own from cities like Toronto or Mexico City, there are reasons you may not want to. Ninety percent of the people living in Cuba work for the government. The balance of the workforce is in private industry as an experiment in limited capitalism.



Photograph by Ed Gooltz

This is a country where doctors make 30.00 CUC (Cuban Convertible Pesos / USD 1 = CUC 1) per month, which is top of the pay scale. People in the tourist industry earn more than doctors, but that is one of the few exceptions. Our tour guide was a chemical engineer but makes more money in the tourist industry.

We flew from Miami to Havana, (a 40-minute trip back in time to 1960). How quickly we were reminded that this is a communist country.

Upon arrival we were met by armed soldiers who wanted to know

whom we were traveling with and where our tour leader was. The U.S. has no

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diplomatic relations with Cuba; there is no U.S. Embassy. No one would come to our aid. We quickly cleared up any questions and learned that although we had our own tour leader hired by our tour company, a government tour person would be with us 24/7. For back up? No; for security? Maybe; to ensure the official government position was not being deviated from? Yes.

We headed out to Hemingway's estate. This man knew how to live. His loves were women, drinking, hunting in Africa, and fishing. I'm not sure where writing fit in, but clearly not at the top of this list. After walking the grounds of the estate and seeing how he lived, we continued our ride to the capital city of Havana. We drove by hundreds, if not thousands, of homes built from concrete and cinder blocks — all in need of repair, all in need of paint and landscaping. Cubans do not have access to paint or paint brushes or greenhouses for shrubbery. Nor do they have disposable money — even if these materials could be found.

Havana, the capital of Cuba, boasts some

of the most diverse styles of architecture in the world, from castles built in the late 16th century to modernist high-rises. The old buildings are magnificent, and narrow streets of stone pavement add to the mood of a bygone time. However, time has not really gone by. It is alive and continues to reflect the energy of a hopeless population, a group of people who are well educated and proud. One could easily get disoriented in the Old City of Havana, because there are no street signs. However, everywhere you look and every turn you take presents a photo opportunity.

Our second day in Havana we toured the city in famous old cars from the 1950's. There are about 60,000 of these old cars, and the owners use their creative skills to keep these cars going. My guess is there are far fewer, or at least far fewer running.

To say that the raising of the flood gates — allowing American tourists to visit like locusts — will change the landscape

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Photograph by Ed Gooltz

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forever may be true, but it will not be true tomorrow. Currently, Cuba does not have the infrastructure to support the masses. I predict cruise ships will be the first to invade this once-great society, because ships provide sleeping quarters as a home base; tourists can travel during the day and return to the ship at night. People danced in the squares, and everyone dressed in colorful clothing. We felt very safe and had no restrictions in photographing anything or anyone. When photographing people, be sure to show them the photo, as they will want to see the result.

Havana, the capital city, is no different than the rest of Cuba — a once-great city, but badly in need of repair. Hundreds of thousands of buildings and homes are in disrepair. Is it money, human energy, or materials that keep repairs from being made? All of the above. We stayed on the 16th floor of the Habana Libre hotel. The hotel had six elevators, but only one worked — some of the time. I got my exercise for the day before breakfast! The hotel was clean but dated; it had been used as Castro's headquarters during the Cuban revolution when he overthrew Batista in 1959.

From Havana we traveled to Viñales, in the mountains and fertile valleys of West Cuba. Viñales is a small town with dirt roads and world-famous hiking trails and caves. Castro had hidden and fought in these mountains. We visited a private



Photograph by Ed Gooltz

tobacco farm, where ninety percent of the crop goes to the government for making cigars. The balance stays with the grower, who hand-rolls cigars to sell to tourists. While there, we stayed in private hostels. The outside shells of these hostels made my wife and me wary of entering — but don't judge a book by its cover. Our room was clean and just delightful, despite not having hot water; but, the temp was about 75, so it was fine with us. Food was served family style, and consisted of lamb, beef, chicken, fish, veggies and salad. And my personal favorite: lobster. This was the trend for most of our trip — Castro's best for the American tourist. Water and beer were the same price: 1.50 CUC. The majority of Cubans eat rice and beans, as

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most other foods are difficult to buy and cost too much. Cuba does not have wholesale establishments, so restaurants and citizens pay the same prices for food. Supermarkets do not exist – only open markets for the most part; no hardware stores, no malls.

I experienced their medical system. Care is free to everyone; if hospitalized, you bring your own sheets and pillows and have someone bring you food daily. I went to a clinic for a sinus infection. The clinic looked like an abandoned cement warehouse with a few rooms. My doctor was 24 years old and gave me a prescription for amoxicillin. Doctors enter medical school from high school, and the medical field is treated like a trade. Upon graduation, doctors are encouraged to go to Venezuela to practice medicine. The Venezuelan government pays doctors a small stipend, and the difference goes to the Cuban government. Doctors returning to Cuba after two years are paid more money, but the Cuban government keeps most of it. Most doctors who go to Venezuela have families in Cuba, so return after two years. Our tour guide went to the pharmacy to fill my prescription, but it was closed for supper. He returned later, but the pharmacy was out of the drug I'd been prescribed. No worries...his father was a dentist, and he gave me something close to what I needed — no paperwork required.



Photograph by Ed Gooltz

We spent 2 days in Viñales and then headed to Trinidad in the central part of Cuba. Trinidad is a city settled in the late 1500's - 1600's, but quickly grew in the 1800's due to the high demand for sugar and the importing of slaves to work the sugar plantations. There are three sections to the city; the oldest is identified by the architecture and the stone-paved streets, and cars are excluded from this section. Once again, we stayed in hostels. Our hostel was beautiful, with a courtyard in the center and a great view of the chicken coops next door!



Photograph by Ed Gooltz

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Trinidad's architecture is magnificent, and we could have spent more time here. Trinidad's history is very interesting; we traveled to the countryside to see some of the large plantations.

We were exposed to Castro's best. If it wasn't for visiting my niece's sister-in-law's home in Havana, we might have left with a slightly different opinion. This is a land of educated, but not free, people; happy, but hopeless, citizens. The winds of change may be in the hands of Congress; unfortunately, we know how long change takes. It has been 55 years since normal relations existed between the U.S. and Cuba; perhaps change will start now.

In my opinion, taking a photo tour of Cuba wouldn't add to the experience, as a regular tour will provide all the photo opportunities you will need.

I highly recommend a trip to Cuba—the sooner the better. You may just bump into me, because my wife and I plan to go back. If you expect a five-star hotel, don't go; if you want a five-star experience, book it. ✿

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## **My Favorite Things**

by Ellen Kawadler

As photographers, we are intrigued by the latest and greatest cameras and lenses. Our equipment options are numerous and constantly being usurped by newer technology. When we upgrade our cameras,

this usually requires us to also buy other camera-specific items, because our original equipment is no longer compatible. Over the last few years, I have found some photography enhancements that I find invaluable. These are my favorite things that cost me less than \$100 each.

As many of you know, I spend a lot of time hiking with my camera slung over my shoulder. When I purchase a new camera, the first thing I buy is a protective covering made of silicone that helps limit the dings my camera is subjected to as I traverse rocky cliffs and boulders. Originally marketed as Body Armour and then [Snug-it Pro Skins](#) made by Delkin, these are specific to your camera brand and model. They do require some getting used to, since they cover all of your control buttons. Although the covering is imprinted with the names of the buttons, it is hard to see and therefore requires you to memorize where your controls are. It would be better if they had provided the imprinted lettering in white. Even though these have become more difficult to find for older cameras, you may still be able to pick one up on Amazon or eBay.



**Snug-it Pro Skins**

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Another part of my camera that definitely needs protection is the LCD screen on the back. Until recently I was using the plastic protective covers that came with the Snug-it Pro Skins, but these became scratched very easily and then obstructed a clear view of my images. I have replaced them with another favorite, an LCD screen protector that is made of 0.5mm ultrathin optical glass that fits over the LCD screen and eye piece as well as another piece to cover the top LCD screen. Mine is made by [GGS](#) and is the third generation, but these are also made by [Vello](#). These are relatively inexpensive, but are make and model specific.



LCD Screen Protector

As my near vision declines, I find the next piece of equipment invaluable. You will rarely see me without a [hoodman loupe](#) hanging from my neck. I have a magnifying eyecup attached to mine which allows for diopter adjustment to help me dial in the optimal clarity to see my image. Not only does this allow me to focus in on the image, but it also provides a quick glare-

free look at my LCD. This item is a little more expensive in this combo than the other items I have mentioned.



hoodman loupe

If you are thinking about learning more about flash and don't want to break the bank, I suggest looking at [Yougnuo speedlites](#) and [remote triggers](#). For a total cost of about \$100 you can own both, which include many bells and whistles you would find on much more expensive flashes. Sparked by Denise Duhamel's textured flowered creations, I started shooting indoor arrangements and found the need for additional light at times.

Using the remote triggers attached to a light stand and umbrella set up that was given to me, I have been able to experiment successfully with flash photography. I am sure these would also work nicely for portraits and in other circumstances requiring additional light.

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Youguo speedlite and remote triggers.



Ever been frustrated by having a filter on your lens that didn't screw in evenly or is on so tight you can't get it off? Ever wanted to change your filters quickly? Then [Xume Quick Release Adapters](#) are for you. These magnetic adapter rings easily attach to each of your lenses and each of your filters. The ends are magnetized allowing the filter to snap onto the lens, self-align and lock into place. These are low profile and rarely cause vignetting.

I have owned my set of these adapters for almost two years, and I love how quickly and easily they allow me to change the filters. These are specific to the size of your lens and filter. I started with the Pro Kit, which consists of two Lens Adapters and four Filter Holders, which are always on my equipment.



Xume Quick Release Adapters

The last item I want to mention is my [L plate](#). This allows me to quickly change my camera orientation from landscape to portrait orientation while on my tripod.



L plate

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Again, you can always fork out more funds for the name brand model, but I bought a generic model that has met my needs. These must be specific for your camera model and compatible with your tripod head.

Some may feel my suggested options are cheap imitations. We all have our own personal preferences as to what we choose to buy and use for our photography. For me, these alternatives have worked fine and saved me money that I could use to invest in other equipment. ✿

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***"You need to put the soul back into the machine. Otherwise, we are all making the same photograph."***

— John Paul Caponigro

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### **Event Recap: PechaKucha**

by Ellen Berenson

PechaKucha ("chit chat"), or more accurately "PechaKucha 20 x 20," is the art of presenting 20 images for 20 seconds each, with each presenter telling a story as the photos advance automatically. As our Stony Brook presenters can attest, PechaKucha is an exercise in concise visual and verbal communication and is truly a challenging endeavor.

Designed by architects Astrid Klein and Mark Dytham in 2003, the first PechaKucha event occurred in Tokyo; the practice has since gone viral and is now happening in over 700 cities around the world (<http://www.pechakucha.org/faq>).

According to the pechakucha.org website, *"The key to a great presentation is to present something you love."* Our presenters generously shared their varied loves with us. This event experience was educational in many ways — it showed us perspectives about life we may not have previously seen, and it gave us glimpses into the hearts and minds of our fellow club members, allowing us to know them a little better and see them a bit differently than maybe we had before.

We traveled to California with **Joe Kennedy**, who took us to **Bodie State Park** in his presentation: ***"Bodie, State of Arrested Decay."*** Joe's presentation walked us down the deserted streets of a ghost town frozen in time. Through 20 black and white images, we smell the dusty unpaved streets, hear the imagined clop of horses' hooves, visualize women in hooped skirts and men with six-guns strapped to their hips. In its heyday, Bodie boasted 65 saloons and 10,000 people. Today, only 5 percent of the buildings remain in this fascinating ghost town, brought alive thanks to Joe Kennedy's compelling story.

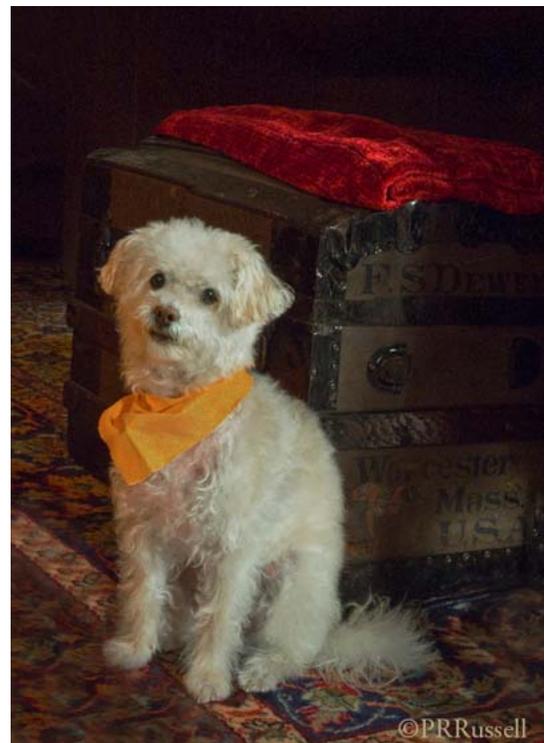
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"Bodie Buildings" Photograph by Joe Kennedy

**Pamela Ruby Russell** brought us into her world through the eyes of Mr. Dudley, her Tzitsu/French poodle rescue pup, in **"Mr. Dudley's Grand Adventure, as told to Pamela Ruby Russell."** We learned of Mr. Dudley's great zest for life as he endeavors through a Lymphoma relapse after a two-year remission. Mr. Dudley is a world traveler; he's been to a medieval Tuscan Village, the Leaning Tower of Pisa, and tropical French Islands, to name but a few. By the end of Pamela's telling, we're not quite sure who has rescued whom, but it is evident the love they share is what gives them both the sparkle in their eyes, and we are cheering for Mr. Dudley's 6th remission to begin as soon as possible.



"Dudley's Steamer Trunk" Photograph by Pamela Ruby Russell

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**Phil Giordano** motivated us with his presentation: ***"What I Learned After Being Arrested and Shot by the U.S. Navy."*** Phil shared with us his time as a Distinguished Visitor Embark to USS Carl Vinson (CVN70). We learned of the intricate ballet required of each individual aboard ship to ensure the safety and success of these multi-million dollar jets as they take off and land with zero margin for error. Jets are catapulted or "shot" off the deck during takeoff, and "arrested" by steel wire cable upon landing, forcing an abrupt stop. From Phil's impassioned description of his first-person account visiting "The Vinson," we earn a deeper understanding of the sacrifices made by our all-volunteer military. Phil's lessons:

**Teamwork** - *There can be no success without teamwork.*

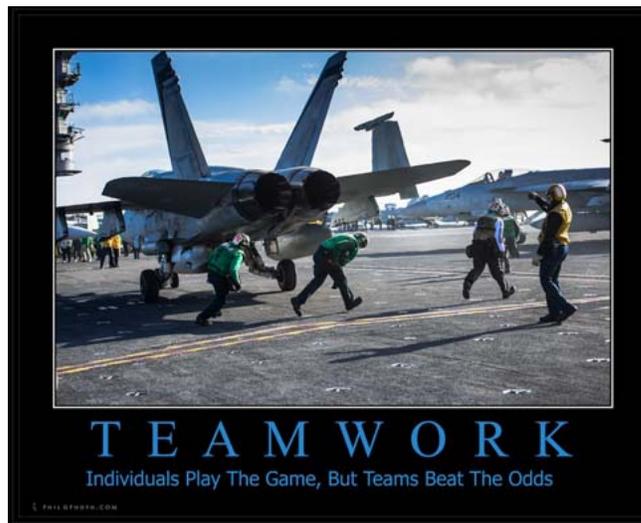
**Heroes** - *Every Man And Woman In Military Service Is A Hero.*

**Connections** - *Connecting with people on board the carrier and their families was the most rewarding and impactful part of the experience.*

**Freedom** - *Freedom is not free. We live in the land of the free because of the brave. Thank a soldier for their service and sacrifice — they deserve it.*

Photos from Phil's visit to The Vinson can be found on his website:

<http://www.philgphoto.com/cvn70>



Photograph by Phil Giordano



Photograph by Phil Giordano

**Rob DeRobertis** inspired us with his presentation, ***"The Journey."*** Through a series of visual images and thought-provoking questions, Rob brings into focus life lessons we know and sometimes neglect to put into practice. He grounds us with words and images that hold a mirror to our lives. Rob challenges us with gems like, "Along this journey there are many places we visit ... we collect moments...some of these moments are

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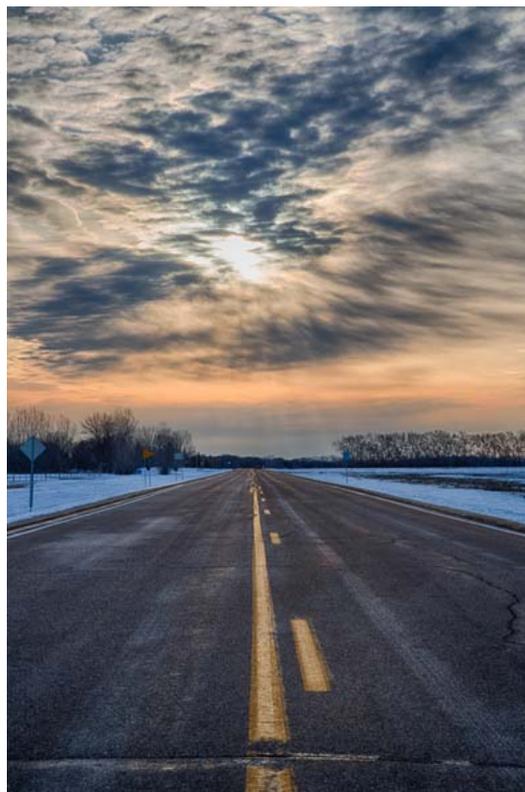
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beautiful; some are not. There are many people we meet along the way... some who we *think* matter and those who *really* matter. Who is it that matters to you?"

"We don't know how long this journey is. For some it is short; for others the journey can be long. It is the gifts you leave behind that matter. What gifts are you leaving behind?"

"We are lucky with this art we call photography. It teaches us to see and enjoy...we need to capture this journey [and] take it with us. It is a bridge that connects us from this time [in] our lives to the next. It is a legacy for our loved ones."

**Randy Renaudo's** presentation, "**Looking Out to Feel Inside**" provided an evocative way of seeing and interpreting photographs. An Iowa barn isn't just a building on land. Through his photograph, memories of similar landscapes fill our senses to complete the image — we feel dappled sunlight on our face, we hear insects buzz, we smell freshly mowed hay. We bring ourselves into the images. When making a photograph, Randy asks, "How does this scene and image affect me? How will it affect others? Beyond the visceral results of viewing an image, Randy probes for deeper understanding. What are the less obvious symbols in the images that create deeper feelings inside us? What is on the surface, and what can it also represent?"



Photograph by Rob DeRobertis

Some images aren't so obvious and prompt questions. "Curiosity is one feeling that feeds creativity. ...[A]nd sometimes, as a photographer, you say 'Here — you figure it out.' ... You find one thing that makes you interested. Maybe your viewers will find something interesting in it, too."



Photograph by Randy Renaudo

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**Janet Casey** shared an intimate portrait of her mother's life in "**Momisms.**" Janet's mother, June, is 94 years old and living with dementia. We learn through Janet's photographs and stories what a compelling and admirable presence June has been, and remains, in Janet's life. We see Janet's view of her mom evolve, from the eyes of a child looking at her mother, to a grown daughter now caring for the same. College graduate, Air force Bride, World traveler, Skippo player, NY Times Crossword puzzle solver, Cadillac driver who could barely see over the wheel.... Along with so many images of her Mom's life, Janet reveals some of the "momisms" that have stuck with her during her lifetime: *"Each to their own taste, the lady said as she kissed the cow."* Every year, June would read, *The Night Before Christmas* to her children on Christmas Eve — until two years ago when she moved to assisted living. *"Count your blessings,"* is another Momism that sticks with Janet through the years. Now, June scoots around in her wheelchair, and when Janet says to her Mom, "I love you," June always replies, "I love you, too."

**Jake Jacobson** is an impassioned music lover whose photography has captured amazing musical moments. In his presentation, "**Shooting in the Dark,**" Jake shares with us many photographs he's taken as a volunteer at Circle of Friends Coffeehouse. His shoots at jazz, blues, and bluegrass concerts almost always occur in the dark,



Photograph of Janet's mom, June Casey



Janet and Mom — Photograph by Mary Casey

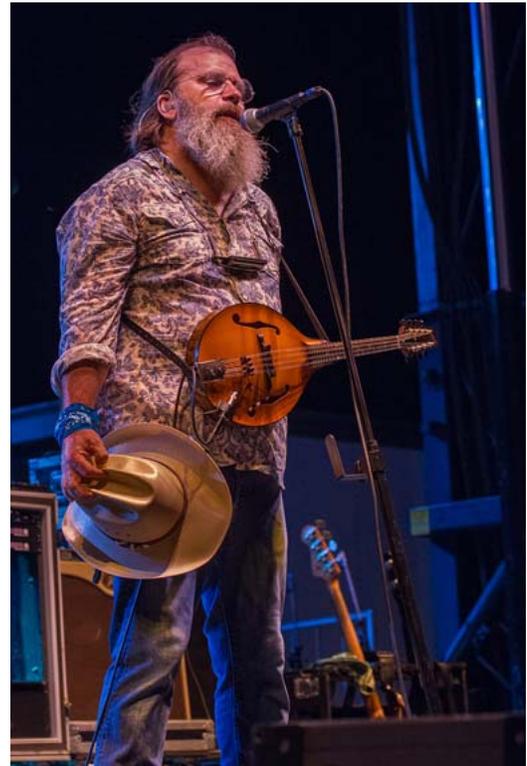
requiring an ISO of 1600-3200 in most cases; that is, until coffeehouse season ends and the festival season begins! Jake shared with us photos he's taken of some of the greats in folk music: Arlo Guthrie at the Newport Folk Festival 50th anniversary; a Judy Collins and Joan Baez

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duet; folks dancing under a festival tent while the bands play on well into the night. Jake shoots in RAW due to lighting restrictions, working from histogram readings. Among his many photos shared with us during his PechaKucha presentation, one in particular stands out. Jake talked about his frustration with Steve Earl wearing a hat throughout his performance, because the hat brim was hiding his face. Patiently, Jake waited for the perfect moment when the hat came off. Jake's lesson resonates with this audience member: "Take photos after the music stops. People are more relaxed." Wow, did he ever get the shot...

✿



Steve Earl — photograph by Jake Jacobson

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Along with our theme of continuity and change, the 2014-2015 program year introduced a new event to replace the annual Quad competition. Introducing Stony Brook Camera Club's first ever **Guys vs. Gals Smackdown!** Many thanks to Kirsten Torkelson for capturing our first event and submitting the following photo essay to *Reflections*.

Team Captains Brian Henderson and Denise Duhamel led their respective teams in a tight competition. Twenty-five subject categories battled it out in front of outside Judges Sarah Musumeci and Bob Ring, as the Guys (in blue) and the Gals (in red) encouraged their respective team members with noisemakers and cheers. It was a close battle, but in the end, the Gals took it — by one point.

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Photographs by Kirsten Torkelson



## Stony Brook Camera Club Programs 2014-2015

|               |   |
|---------------|---|
| June 4, 2015  | <b>DICK &amp; JOAN SHIRLEY: "A Birdwatcher's Migration" Slideshow</b> |
| June 11, 2015 | <b>End of Year Banquet</b>  |

The **Stony Brook End of the Year Banquet** is **Thursday, June 11 @ 6:00p - 9:00p** at **Bethany Congregational Church, 3 Rockhill Street, Foxboro**. Please bring a dish for all to share. Volunteers are needed to set up, clean up and present slide shows. If you are interested in contributing, please see David Marshak or Janet Casey for further details.

*Editor's note:*

*Our first-quarter newsletter for the 2015-2016 program year will come out on September 15, with the theme: "Our summer vacations." If you would like to write an article about a summer event, or perhaps share a photo essay of something that captured your attention while on break, please send an email to: [sbcceditor@stonybrookcc.com](mailto:sbcceditor@stonybrookcc.com).*

Wishing you a safe and enjoyable summer!

*All photographs in this newsletter are used with permission and are the copyright of the attributed photographer.*

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 Past Presidents: Jake Jacobson, Dan Gyves

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Competition: Ann Bertulli, Bob Doyle, Denise Duhamel, Mike DiStefano, Rob DeRobertis  
Equipment: Tony Mistretta (Chair), Ann Bertulli, Mike DiStefano, Jake Jacobson, Tony Risica, Jim West  
Image Study: Ray Guillette  
Judges: Jim West  
NECCC Rep: Ray Guillette  
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New Members: Cynde Cusack  
[cyndecusack@yahoo.com](mailto:cyndecusack@yahoo.com)  
Nominations: Brian Henderson, Lynn Ann Falvey, Cynde Cusack  
PSA Rep: John Fuller  
Program Committee: Janet Casey (Chair), Debra Boucher, Denise Duhamel, Phil Giordano, Ed Gooltz, Rebecca Grzenda, Dan Gyves, Brian Henderson, David Marshak, Rich Reynolds, Tony Risica, Pamela Ruby Russell, Jim West, Dan Yukon  
Reflections: Ellen Berenson, Susan Cosman  
Scholarship Fund: Billi Manning (Chair), Joe Cormier, Peyton Roberts, Vicki Schepps, Glenn Browning, Lou Fraga, Rich Reynolds, Vivian Teague  
Webmaster: Tom Alborough, Rob DeRobertis

**COMPETITIONS:**

B&W Prints: Bob Doyle  
Color Prints: Rob DeRobertis  
Color Slides: Mike DiStefano  
Digital: Ann Bertulli, Denise Duhamel  
NECCC Digital: Ann Bertulli  
NECCC Print: Rob DeRobertis



**MEETINGS:** Meetings are held every Thursday of each month; no meetings in July and August. Consult SBCC Calendar of Events. All meetings start at 7:30 P.M. The regular meeting place is the Wrentham Senior Center, 400 Taunton Street, Wrentham. Mailing address: Stony Brook Camera Club, P.O. Box 20, Wrentham, MA 02093-0020

**DUES:** Individuals: \$50.00, Families: \$75.00, and \$25.00 for students and members over 65 years of age. To be eligible for competitions, dues must be paid before the first competition.

**NEWSLETTER:** Published quarterly solely for the information, guidance and enjoyment of the Stony Brook Camera Club, Wrentham, MA. All issues are available [here](#).

**WEBSITE:** Visit our website at [www.stonybrookcc.com](http://www.stonybrookcc.com) for the latest schedule, updates, and breaking news, and photographs from our competitions, members, and activities throughout the year.

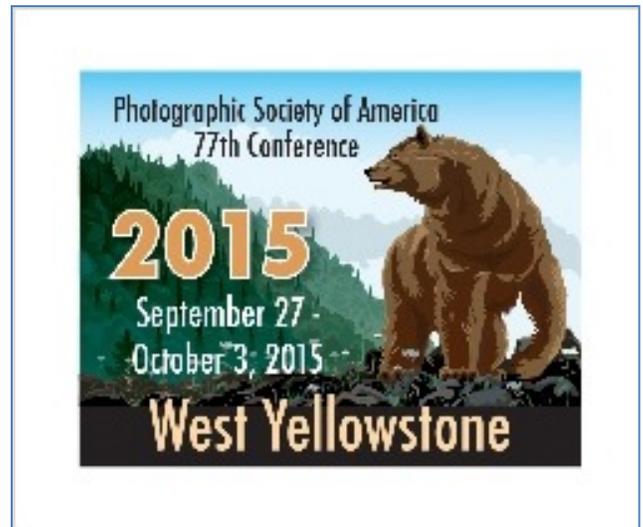
**FACEBOOK:** Our Facebook page is for all current Stony Brook Camera Club members. You must register with Facebook before requesting to join our group using [this link](#),

**OFFICERS:** Elected annually and serve as the executive committee with two past presidents. SBCC is affiliated with the N. E. Camera Club Council and is a member of the Photographic Society of America.

**STONY BROOK CAMERA CLUB:** To promote enjoyment and proficiency in all aspects of photography through education, fellowship, exchange of knowledge and experience; and a broad appreciation of nature and our environment.

**SBCC "REFLECTIONS"**

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<http://www.psa-photo.org/index.php?2015-psa-conference>

